

No. 38.]

THE
SKETCHER'S COLOUR MANUAL
(*WATER COLOUR TECHNIQUE*).

COMPILED BY
CHARLES WALLIS,
FROM THE BEST AUTHORITIES ON
WATER-COLOUR PAINTING.

WITH AN
INTRODUCTION ON
MATERIALS AND MANIPULATION.

THIRTEENTH THOUSAND.



Ars probat artificem.

WINSOR & NEWTON, Limited, RATHBONE PLACE,
LONDON, ENGLAND.

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INTRODUCTION.



IN the compilation of this Handbook every care has been taken to collect from the various books written by the best Artists during the last half-century the most useful combinations of pigments for depicting in water-colours the various objects which may be found in English scenery.

Many hundreds of drawings by Turner, Cox, Müller, and others have been carefully examined with a view of including all objects likely to require representation.

It must, however, be clearly understood that it is not the purpose of this work to give definite instructions for colouring the objects mentioned in our "Manual"; but simply to COLLECT THOSE SUGGESTIONS which have resulted from the experience of masters in the craft.

There are about twenty-four pigments which are in general use for landscape purposes, and the combinations of these are so exceedingly numerous, that no artist can possibly retain them all in his memory. It is therefore the intention of this work to form a kind of pocket dictionary for reference.

The authorities consulted date from the time of

Old Varley and David Cox, and include the most recent writers on Landscape Painting in Water Colours. It is therefore hoped that every style of work will be represented.

The dominant colour in a combination is always given first, except where it has been considered desirable to emphasize a subsidiary colour. The latter is then accorded precedence.

As the works on Art by David Cox are now exceedingly scarce, the selections recommended by him in the "SERIES OF PROGRESSIVE LESSONS," &c., have his name attached to them.

The combinations which are given in the "Manual" for representing the local colours of the foliage and trunks of trees have, during the past summer, been carefully verified by comparison with Nature. But it must be remembered that these local colours vary with the season of the year, and are also largely modified by the environment of the tree, and by the development of moss and lichen on its trunk and branches. The comparison was therefore made by selecting typical cases.

PRELIMINARY
PRACTICAL HINTS
ON
MATERIALS AND MANIPULATION.



AS this "Manual" is mainly intended for amateurs, it may not be out of place to give a few preliminary hints on materials and manipulation.

For Water Colour sketching the most generally suitable PAPER is Whatman's Imperial, 29 by 21, with a moderately rough surface, described by stationers as "not."

Tinted papers are now much less used than they were fifty years ago, although they present a great advantage to the artist who is anxious to obtain a broad effect with little expenditure of time.

If a paper be selected with either a cool grey or a warm buff tone, a large mass of half-tint producing breadth is at once secured. The high lights are put in with Chinese White, and for the larger masses true local tints are employed which, blending with the colour of the paper, produce agreeable tertiaries. Both Turner and William Müller used toned paper to a considerable extent.

The paper should always be damped before the first tint is applied, and the earlier washes laid as flatly as possible. If they are carried over a considerable portion of the drawing, harmony and breadth are secured.

The most serviceable BRUSHES are made of sable hair, mounted in quills, or in albata. They should always be kept scrupulously clean, and put away carefully after use.

It is difficult to give a list of the COLOURS which are most serviceable for landscape painting ; but from a comparison of those employed by David Cox, A. W. Hunt, Ruskin and others, it would appear that the following twenty-four may be safely recommended as being most generally useful :—

Blue Black, Brown Madder, Brown Pink, Burnt Sienna, Burnt Umber, Cadmium, Cobalt, Emerald Green, French Blue, Gamboge, Indian Red, Indian Yellow, Indigo, Crimson Lake, Lemon Yellow, Light Red, Payne's Grey, Prussian B'ue, Raw Sienna, Rose Madder, Sepia, Vandyke Brown, Vermilion, Yellow Ochre.

These colours should be arranged in the box systematically. It will be found very convenient to place the yellow pigments at one end, the reds and browns in the centre, and the blues at the other end.

In laying on the colours it must be borne in mind, that if two tints be mixed the effect will be different from that produced by first laying on one and then the other above it, and if a transparent colour be placed over an opaque one, the result will be different from that produced if both be blended. Thus Cobalt and Light Red give a cool grey, but Cobalt washed over Light Red produces a grey of an entirely different character.

It is not now customary to put in the shadows with neutral tints before employing the local colours, as it has been found that the method which best represents the effect of shade is to deaden the local colour by the admixture of grey or blue tones.

Colours which are complementary produce harmonious effects when opposed to each other.

Red is complementary to Green,		
Blue	„	„ Orange,
Yellow	„	„ Purple.

White placed by the side of any colour heightens its intensity, while black similarly used reduces its power ; grey, however, renders it more powerful.

Never touch a colour till it is thoroughly dry ; whether this is the case may be ascertained by seeing if the paper glistens : should it do so, it is unfit to work upon.

Have plenty of colour in the brush, and do not be afraid to carry it boldly up to the outline.

A little powdered cuttlefish bone may be advantageously used in skies or distances to produce a slightly hazy effect. It should be rubbed in with the finger, and speedily removes any irregularity of colour.

The sun should never be allowed to shine on the paper when a sketch is being made, as the eye becomes dazzled and incapable of correctly judging the colours. The colour also is too rapidly dried, giving a dirty effect. This is especially the case with large washes.

Depth of tone should be produced by repeated washes of colour. If the artist attempt to produce it by a single wash, it will induce an effect of paintiness, hardness, and want of transparency.

While the sketch is in progress it should be frequently viewed from a distance. Many artists throw the drawing on the ground, or even view it upside down ; so as to judge of the effect as a whole, with reference to the arrangement of light and shade, and without regard to the subject portrayed.

Primary colours must be very sparingly introduced, and broken colours, composed of various pigments, duly combined, produce very agreeable results, though it must be remembered at the same time that the purest and freshest effects result from the combination of a small number of pigments.

In sketching from Nature, the *object* of the drawing is the first point to be determined, and then the time of making the sketch should be chosen so that the light will bring into prominence the most interesting feature to be represented. A due amount of shadow

must be introduced, for without shadow it is impossible to give the effect of light.

Whether the object of the sketch be a mountain, lake, building, or group of trees, everything should be subservient to it, and, as a rule, the principal light or the most striking effects of light and shadow thrown upon it and the greatest care bestowed upon its details. Other objects should be treated as the secondary lights.

A few hints may be given on COMPOSITION, although it is desirable that the amateur sketcher should, in his early attempts, adhere rigidly to the exact reproduction of the subject before him.

It is an important rule that the principal object should not be precisely in the centre of the picture, and also that two equally important parts of the drawing should not be placed so as to divide the attention. Objects of similar forms and tints must not be repeated more than is absolutely necessary.

The great end of composition is so to arrange a picture that it may present a pleasing form combined with a good effect of colour, light, and shade, the main subject of the sketch being so treated and so surrounded that the eye shall be gradually led up to it as the centre of attraction.

Art represents natural objects selected and combined ; and if the novice cannot, for want of knowledge, combine, he can, by the help of good taste, at least select those happy combinations occurring in Nature which form good subjects without alteration. Those views should be chosen in which the lines naturally balance one another, and in which the rounded and angular, and the horizontal and perpendicular lines are duly contrasted. Furthermore, to give steadiness to the composition, it is desirable that one at least of the prominent lines should be horizontal.

David Cox, in his remarks, says :—" The student

should ever keep in view the principal object which induced him to make the sketch, whether it be mountain, castle, group of trees, corn field, river scene, or any other object. The prominence of this leading feature in the piece should be duly supported throughout, the character of the picture derived from it and every other object introduced subordinate to it, and the attraction of the one should be the attraction of the whole. All the lights of a picture should be composed of warm tints, and every tint laid on with clearness and precision."

A small object, either brilliant in colour (if properly relieved) or specially deep in tone or shadow, may balance a much larger mass which is either in subdued light or half-shadow.

Careful notes should always be made while sketching, even if a pencil sketch only is attempted, for the mere fact of making the notes so impresses the subject on the mind, that should the artist shortly afterwards attempt to colour his picture from memory, he will be able, by the help of the notes, to obtain fairly truthful results, and results which will, with practice, differ but little from those he would obtain by putting in his colours on the spot. There is, however, nothing so satisfactory as the attempt to delineate at the time, in colour, the subject before one.

Passing on now to the EFFECT and to the LIGHT AND SHADE, several points should be carefully noted.

If the subject be dark—as, for instance, a large mass of trees or group of buildings—it may be relieved by a bright sky; or if, on the contrary, the principal objects are light, they may be thrown out by a dark or stormy sky; but this arrangement must not be carried out to such an extent as to appear artificial. All objects, however—whether they are under the broad light of noon, or beneath clouds light and fleecy in the summer sky, or dense and massive, obscuring the heavens—should be so delineated as to harmonize with

the effect suggested. Shadows are needed to bring out lights, and lights to throw back shadows.

LOCAL COLOUR is the colour of objects when viewed in ordinary daylight, and comparatively near to the eye. Local colour is of course modified by the increase or diminution in the brightness of the light and the increased or diminished distance from the spectator. Cast shadows are darker than the objects which throw them. Foreground objects appear to exhibit the brightest lights, the most powerful shaded sides, and also cast the strongest shadows ; while the atmosphere between the sketcher and the objects in the distance and middle distance tends to reduce the value of those which are furthest from the eye.

BREADTH is a most desirable quality to be aimed at, so that the lights and shades may be massed, and not cut up into small detached pieces.

The colour of a drawing should not be carried in its full intensity up to the very edge, otherwise the subject will appear to be cut out, with consequent loss of atmospheric effect ; and for the same reason the principal objects should not be placed too near the margin, and lines such as roads, &c., should be arranged so as to lead the eye *into* the picture. The area of washes should diminish as the work proceeds. The general colouring must not be darkest in the immediate foreground, but nearer to the middle distance, where also the highest lights should be placed.

Meaning and decision should always be given to all strong and dark touches.

The entire horizon must never be allowed to cut hard against the sky, and endeavours ought to be made to produce some appearance of mystery in every drawing. In Turner's drawings of mountain scenery the line is frequently lost, so as to give the effect of great distance.

Light and colour should always be carried through the picture ; that is, the sky should not be entirely

cold whilst the landscape is warm, nor *vice versâ*. The sky colour must always be carried into the landscape.

AËRIAL PERSPECTIVE is the modification of light, shade, and colour which is caused by the atmosphere, or more especially by vapour in the form of mist or haze, interposing between the spectator and the object represented. The local colour of objects is modified by the intervention of atmosphere and vapour in proportion to the distance of the objects from the eye.

Atmospheric effects influence colours in light as well as in shade, modifying their distinctness: and producing that mystery which is one of the principal charms of a drawing.

Aërial Perspective is greatly assisted by employing retiring colours, such as blue and grey, for the sky and distance of a landscape; colours like madders and broken reds for the middle distance; and by reserving yellow, red, and orange for the foreground. It is also assisted by carrying over the horizon and distance the colours of the sky and clouds in the earlier washes.

If, during the progress of the drawing, any portions of colour appear to stand out too distinctly or prominently, they may be taken out with the paint rag, so that they might not obtrude or detach themselves too much from objects in the same plane.

FOREGROUNDS.—Here all colour should be more or less broken. Trees of which the foliage may be brilliant green have twigs and stems of leaves which are of a warm reddish brown; the local colours are thus modified and subdued where otherwise they might appear crude. Rocks may appear grey, but lichens, with their yellow or rosy tint, warm some portions of the stone, and thus prevent the appearance of coldness. Buildings with their different materials, some of which may be toned by age and

exposure, exhibit broken tints of the greatest variety and beauty.

David Cox said that in his foreground he did not put much detail, but such as he did introduce he was careful to have very accurately drawn.

The great difficulty with an amateur is to fill up his foreground intelligently without undue display of detail. It is most desirable therefore that herbage, heath or foreground plants should be massed as far as may be practicable, and that, in the treatment of stones, rocks, broken ground, etc., excessive light and shade should be avoided, so as not to attract the eye too strongly and prevent it from penetrating further into the scene.

TREES.—In representing these the local colour should be first laid on, a little warmer in the light and deeper and cooler on the shadow side; separating definitely the lights from the shadows, and in them showing detail. When the foliage is massive, deep shadows must be added. The forms of the highest lights must be carefully rendered, and they must not be frittered away by any attempt to represent the innumerable leaves which go to make up the entire foliage.

The tree is a mass which is capable of dissection, and with patience the relations of the different parts to each other may be clearly discerned. In a drawing real resemblance is obtained more by accuracy of form than by an attempt to produce multiplicity of detail.

The trunks of trees may be usually treated with warm colour: say Purple Lake or Madder, combined if necessary with light red and cobalt. Both trunks and branches should be traced up and marked wherever visible. The warmth of their colours contrasts well with the coolness of the foliage; but care must be exercised that they do not come too forward, or they will destroy the appearance of roundness.

In representing trees great assistance is afforded by the modern plan of "taking out." Where high lights are required, water is applied by the brush in the required form; this is removed with blotting-paper, and the colour is then sharply wiped out with a handkerchief or wash-leather.

In colouring trees it must be remembered that they rarely appear as a true green, and Old Varley used to say there was no such thing as green in nature. The upper parts of the leaves reflect the blue or grey of sky, and the warm tints of earth are reflected on their under sides. Although the local colour of trees in the foreground may be fully visible, it is much modified in the middle distance by their remoteness from the spectator, so that the tone becomes more grey than green, and the leafage is quite indistinct. In the extreme distance neither trunk nor branches are visible, and the mass is broken by the shadows occasioned by the varying positions of the trees.

If necessary, greater distance may be produced by glazing with Cobalt or Delicate Grey the shadow on the under side of the foliage. As grass does not grow freely under trees, the soil should be represented of a purplish tone, which will give the idea of shadow and also contrast with the cool greens above.

It is most desirable for anyone who is anxious to represent ROCKS with accuracy, to be acquainted with the different strata and formations, and with their colours when they are first fractured and after they are weathered. Rocks, by their hardness of form, naturally affect the character of the landscape. Too great an exhibition of detail gives the impression of smallness.

However delicate the tints of rocks may be, they should always be painted with more powerful pigments than those employed for the sky and cloud; otherwise they may appear weak and feeble. Variety may be given to the local colour by taking up on the

point of the brush when charged with the compound tints portions of pure pigment such as Madder, Lake, Blue or Grey.

WATER is most difficult to represent, and the suggestions given for different tones and tints may be varied indefinitely. The colours which appear in both running and still water are largely the result of the reflections of sky, cloud, and surrounding objects ; but they are also produced by the light or shade reflected from its surface, and by the colour of the objects over which it flows. Smooth water should always be treated broadly and be painted as far as possible at the same time, and with the same tints, as the objects which are to be reflected in it. The reflections, if too powerful or too brilliant, may be modified by subsequent glazing.

The surface of smooth water is best represented by working the tints in a horizontal direction, but reflections in water are generally perpendicular. If the water is turbid the shadows will be visible on the surface, but in perfectly pure water they can hardly be recognised. Ripples bring the reflections almost to the feet of the spectator.

The first tone should be decidedly grey, as reflecting sky and clouds ; and on this may be worked Raw Sienna and Brown Madder ; while nearer the eye French Blue, Prussian Blue, or Indigo may be employed. For very dark parts Brown Pink, Purple Madder, and Vandyke Brown are useful. On the SEA the Blue should increase in depth towards the horizon, possibly, however, with a light streak just where the sky meets the water.

Waves breaking close to the shore will be warm in colour, owing to the sand and seaweed underneath.

In the representation of MOUNTAINS the greatest attention should be paid to accuracy of outline and to the irregularities of form, colour, and shade in the general contour. The outlines present themselves at

such different angles, and some will be in shade while others will be in brilliant light or half-light.

To produce the effect of ruggedness on distant mountain sides, a brush with dry colour may be dragged over the surface.

Mountains may be put in with Light Red, and this should then be washed over with Cobalt. The shadows should be worked with a deeper tint of Cobalt.

Turner was especially careful to frequently break the continuity of the outline, so as to produce the impression of size and grandeur.

MISTS or CLOUDS in the landscape greatly assist the artist in producing aërial effects.

In painting clouds bring up the form sharply and decisively with the side of the brush. This operation is of essential importance.

Plenty of colour should always be kept in the brush, and care taken to preserve the purity of the tints. When the drawing is commenced Cadmium or Rose Madder may be washed very lightly over the entire paper, omitting, however, very white clouds or snow. Clouds differ very much in form according to the character of the landscape; whether flat, hilly, wooded, or mountainous.

To indicate the direction of the wind, keep the edges of the clouds ragged on one side.

Sharpness of form in painting skies is needed to prevent the appearance of woolliness: and when the use of a brush with water is not sufficient to produce granulation and atmosphere, the paper may be rubbed very carefully with a piece of the finest glass-paper; this removes a little of the surface. Colour afterwards applied will flow freely, and the clouds will not appear to have hard edges. The highest lights may be taken out with a sharp knife.

The foregoing directions are of the most practical character, and in the general hints for colouring

various objects widely different schemes of colour are suggested ; but “ the artist’s mind selects, refines, exalts the beautiful features of Nature, moulding the plastic substance to its will, and imbuing it with something of its own spirituality.”

SUGGESTIONS
FOR THE
SKETCHER IN WATER COLOURS.



Acacia.

Gamboge and Prussian Blue.

TRUNK—

Yellow Ochre, Cobalt and Blue Black.

Aërial Tint.

To assist in producing this, lay a first wash
over the entire paper of—

Cadmium.

Rose Madder.

Yellow Ochre.

Leaving, however, untinted, snow or
intensely white portions of cloud.

Anchors and Chains (RUSTY).

Light Red and Blue Black.

Madder Brown and Blue Black.

Vermilion and Blue Black.

Ash.

Gamboge, Indigo, and a little Burnt Sienna.

TRUNK—

Yellow Ochre and Blue Black.

„ „ Blue Black and a little Burnt
Sienna.

Aspen.

Gamboge and Indigo, with some Indian
Yellow.

TRUNK—

Light Red, French Blue and Yellow Ochre.

Ass.

Burnt Sienna, French Blue and a little
Brown Pink.
Burnt Umber and a touch of Cobalt.
Light Red, Yellow Ochre and Cobalt.
Raw Umber.

Atmosphere.

See AËRIAL TINT.

Aureolin.

A most useful Yellow pigment, which is permanent, transparent, and very pure in hue. It produces in combination with Cobalt and Rose Madder, in varied proportions, greys of the most delicate and aërial tints, specially adapted for distances and for tender atmospheric effects.

Banks (EARTHY).

Gamboge and Burnt Sienna.
Light Red, Yellow Ochre and Payne's Grey.
Yellow Ochre and Burnt Sienna.
Yellow Ochre, Light Red and Rose Madder, shaded with Yellow Ochre, Cobalt, Rose Madder, and Light Red.
Yellow Ochre and Vandyke Brown.

Baskets.

Raw Sienna.
" " and Brown Madder.
" " and Vandyke Brown.
Raw Umber.
Yellow Ochre and Burnt Sienna.

Beach (SANDY).

Light Red, Roman Ochre and a little Cobalt.
Yellow Ochre, Light Red and a touch of
Blue Black.
" " Light Red and a little Cobalt.

Beech.

Gamboge and Brown Pink.

„ Brown Pink and Burnt Sienna.

„ „ „ Indigo, adding a
small quantity of French Blue.

TRUNK—

Cobalt, Lake and a little Yellow Ochre.

Birch.

Gamboge, Burnt Sienna, Indigo and Brown
Pink; in the shadows more Burnt Sienna
and Indigo.

Indian Yellow, Burnt Sienna and Indigo,
shaded with Brown Madder and Indigo;
or Sepia and Purple Lake.

TRUNK—

Brown Pink and Purple Lake.

Rose Madder (very faint in the lights) and a
little French Blue and Yellow Ochre.

Blue Black.

This is perhaps the most useful Black
employed in Water Colours. It is perfectly
permanent. When mixed carefully with
French Ultramarine or Cobalt, it makes a
fine grey for clouds. If desirable a little
Rose Madder may be added.

Bracken.

GREEN TINTS—

French Blue and Yellow Ochre.

RED TINTS—

Burnt Sienna and Neutral Orange.

YELLOW TINTS—

French Blue, Yellow Ochre and Indian
Yellow.

Branches of Trees.

Brown Madder.

„ „ and French Blue.

Burnt Sienna „ „ „

Branches of Trees—Continued.

Indian Yellow, Burnt Sienna and Indigo.
 Indigo, Lake and a little Yellow Ochre.
 Light Red and Payne's Grey.
 Rose Madder and Blue Black.
 Sepia and Brown Madder.
 Vandyke Brown.

Bricks and Tiles.**LIGHT—**

Brown Madder.
 Burnt Sienna.
 " " Vermilion and a little French
 Blue.
 Indian Red.
 " " and Raw Sienna.
 " " " Roman Ochre.
 Indian Yellow and Brown Madder.
 Light Red.
 " " and Burnt Sienna.
 Neutral Orange and Lake.
 Roman Ochre and Rose Madder.
 Sepia and Light Red.
 " " Purple Lake.
 Vermilion (to be very carefully used).
 " and a touch of Cobalt.
 Yellow Ochre and Brown Madder.
 " " " Indian Red.
 " " " Lake.
 " " " Vermilion if in brilliant
 light.

DARK OR IN SHADOW—

Brown Madder and Vandyke Brown.
 Burnt Sienna and Brown Madder.
 " " " " " and French
 Blue.
 " " " Purple Madder.
 Indian Red.
 " " and French Blue.

Bricks and Tiles—*Continued.*

Lake and Lamp Black.

Light Red, Brown Madder and a little French Blue.

Light Red and Indigo.

” ” ” Payne’s Grey.

Purple Madder.

Roman Ochre and French Blue.

” ” Indian Red with some French Blue.

Vandyke Brown, Purple Madder and French Blue.

Lake and Lamp Black and a little Burnt Sienna for rich (DAVID COX).

Bridge (STONE). DAVID COX.

Yellow Ochre.

” ” Prussian Blue and Blue Black

SHADOWS—

Light Red and a little Blue Black.

Brook.

See RIVER.

Brown Madder.

A most useful russet-maroon pigment, very transparent, and perfectly permanent. Mixed with Yellow Ochre, it produces a beautiful warm tint, and with Yellow Ochre and French Blue a fine rich colour for trunks of trees, &c.

It makes a good shadow colour when mixed with Raw Umber and Cobalt, and combined with French Ultra or Cobalt it forms a useful variety of grey tones.

Brown Pink.

A rich citrine pigment, very transparent; but, at best, only semi-stable. It is very useful, in small quantities, for near objects. It is also largely used with French Blue or

Brown Pink—*Continued.*

Indigo for foliage, especially in middle distance and foreground. If used carefully, this pigment is very suitable for glazing.

Buildings.

See STONE, BRICKS, &c.

Burnt Sienna.

A rich orange russet, very powerful and adapted for representing ground, banks, &c. With Indigo or French Blue, it produces a fine green. It is one of the most useful colours employed for foliage, when mixed with French Blue or Indigo and one of the Yellows. It is also largely employed in combination with Lake or Madder for tints for stone-work.

Burnt Umber.

This colour is richer than the Raw Umber, and, combined with French Blue, affords a fine and deep green for foregrounds.

Cadmium Yellow.

A rich golden colour, very luminous. It is not very transparent, but is quite permanent. It is especially useful for first tints, also for sunsets and high lights. It should, however, be used sparingly, as it comes very forward.

Cattle.

LIGHT—

Burnt Sienna.

” ” and Brown Madder.
Light Red.

” ” and Brown Madder.
Raw Sienna ” ” ”

Yellow Ochre ” ” ”
” ” ” Burnt Sienna.

Add Lake if required,

Cattle—Continued.**DARKER—**

Brown Madder.

Burnt Sienna and Brown Madder.

Sepia and Lake.

Vandyke Brown.

" " and Purple Madder.

Yellow Ochre "

VERY DARK—

Brown Madder and Indigo.

Sepia and Brown Madder.

" " Payne's Grey.

Vandyke Brown and Lake.

" " " Payne's Grey.

BLACK—

Blue Black and Lake.

Brown Madder, Indigo and Lake.

French Blue, Sepia and Lake.

Indigo, Lake and a little Light Red.

Payne's Grey and Vandyke Brown.

Sepia, Lake and Indigo.

Casements.*See* WINDOWS.**Cedar.**

Indigo and Indian Yellow.

TRUNK—

Sepia, French Blue and Brown Madder.

Burnt Sienna and Lake for highest lights.

Chestnut.

Indigo and Indian Yellow.

Raw Sienna and Indigo.

TRUNK—Vandyke Brown, Brown Madder and
Yellow Ochre, shaded with French Blue.**Chinese White.**A permanent zinc colour, which has the
great advantage of drying the same depth

Chinese White—*Continued.*

as when wet. It works well and smoothly. When dragged with the brush over smooth paper, it gives solidity and tone to a drawing. When scumbled over tints it gives atmosphere.

Chromes.

Bright Yellow pigments which are not permanent. The introduction of the Cadmium Yellows renders their use unnecessary.

Cliffs.**CHALKY—**

Cobalt and Light Red mingled with touches and streaks of Light Red and Yellow Ochre.

Cobalt, Light Red and Yellow Ochre.

IN SHADE—

French Blue, Light Red and Yellow Ochre.

WARM—

Brown Madder and French Blue.

Light Red and Indigo.

Rose Madder, Burnt Umber and Indigo.

Yellow Ochre, Burnt Sienna and Indigo.

„ „ Light Red and Cobalt.

„ „ and Vandyke Brown.

COOL—

Cobalt and Light Red.

French Blue and Blue Black.

Indigo and Light Red.

„ „ Sepia.

„ „ Sepia and a little Crimson Lake.

Sepia, French Blue and a little Crimson Lake.

Clouds.**SUNRISE.**

Cadmium. This used alone is rather painty.

Clouds—Continued.

Gamboge and Cadmium.

Indian Yellow and a little Rose Madder.

Rose Madder and a touch of Cadmium.

Yellow Ochre.

„ „ and Cadmium.

„ „ „ Lake.

„ „ „ Rose Madder.

In the clouds at sunrise there is much grey tint. To produce this effect use Cobalt and Rose Madder, and, if necessary, add Yellow Ochre or Aureolin; where very grey, use Indigo.

SOFT AND DELICATE—

Cobalt and Light Red.

„ „ Rose Madder.

Light Red and Cobalt.

(If to be very ærial, add a little Chinese White.)

Light Red and Cobalt, with a very little Blue Black.

Light Red, Yellow Ochre and Cobalt.

Rose Madder „ „ „ „

GREY—

Brown Madder and French Blue.

Cobalt and Indian Red.

„ „ Light Red.

„ „ Venetian Red.

Crimson Lake, French Blue and a little Burnt Sienna.

French Blue, Crimson Lake and a little Burnt Sienna.

French Blue and Indian Red.

Light Red and Indigo.

Rose Madder and French Blue.

French Blue and Blue Black (D. Cox)

To sadden the effect, glaze with Blue Black and Cobalt,

Clouds—Continued.

Blue Black and a little Gamboge or Yellow Ochre.

RAINY AND COLD GREY—

Cobalt and Blue Black.

„ „ Brown Madder.

French Blue and Blue Black.

„ „ Sepia and a little Purple Madder.

Ultramarine Ash and a small quantity of Blue Black.

RICH GREY TONES—

Cobalt, Brown Madder and a little Sepia.

„ Purple Madder and Blue Black.

French Blue and Purple Madder.

Indigo, Cobalt and Brown Madder.

„ „ „ Rose.

„ Light Red and a little Blue Black.

STORMY—

Blue Black and Light Red.

French Blue and Blue Black.

„ „ Blue Black and Light Red.

Indian Red and Yellow Ochre.

Indigo and Blue Black.

„ Blue Black and Lake.

„ and Brown Madder.

„ Burnt Sienna and Lake.

Lake and Lamp Black.

Light Red and Blue Black.

CRIMSON AND SCARLET—

Light Red and Rose Madder.

Rose Madder and Lake.

„ „ „ Purple Madder.

RICH RED BROWN—

Rose Madder, Brown Madder and Cobalt.

ORANGE TO RED—

Cadmium and Light Red.

„ „ Rose Madder.

Gamboge „ „ „

Clouds—Continued.

Indian Yellow and Light Red.

” ” ” Rose Madder.

Light Red and Rose Madder.

Yellow Ochre and Light Red.

If Scarlet, add Scarlet Lake instead of Rose Madder, or glaze with this colour.

DARK PURPLISH AND EVENING—

Brown Madder and Cobalt.

Cobalt and Indian Red.

French Blue and Brown Madder.

” ” ” Light Red.

Indigo and Indian Red.

” Indian Red and Yellow Ochre.

” Lake and a little Vandyke Brown.

” and Light Red.

Purple Madder, Cobalt and Yellow Ochre.

Rose Madder, Cobalt and Light Red.

GREY TONES FOR SUNSET—

Cobalt and Brown Madder.

” Light Red and Blue Black.

” and Sepia.

” Yellow Ochre and Rose Madder.

French Blue and Burnt Umber.

Indigo, Cobalt and Sepia.

” Rose Madder and Yellow Ochre.

SILVERY GREY (DAVID COX)—

Indigo and Indian Red.

AFTERNOON CLOUDS (DAVID COX)—

Indigo, Light Red and Yellow Ochre.

STORMY (DAVID COX)—

Indigo, Lake and Blue Black.

WARMER (DAVID COX)—

Indigo and Light Red.

CIRRUS—

Thin, whitish, well-defined cloud, generally indicating fine weather,

Clouds—*Continued.*

CUMULUS—

More solid and piled up.

STRATUS—

Lying low to the earth.

CIRRO-CUMULUS—

Combination of cirrus and cumulus.

CIRRO-STRATUS—

“ Mackerel ” sky.

Cobalt.

An azure blue of great beauty, utility, and permanence. It has considerable transparency, and works more easily than Ultramarine. It is specially valuable for sky and distances, and, combined with either Indian Red, Brown Madder, or Light Red, gives greys of varying strength. It is somewhat deficient in depth. With Naples Yellow or Yellow Ochre it makes a good tint for distant trees.

Cornfield.

Orange Cadmium and a little Chinese White.
Yellow Ochre and Burnt Sienna.

” ” ” Neutral Orange.

” ” finished with Yellow Ochre
and Vandyke Brown.

Cottage.

See BUILDINGS.

CHIMNEYS (DAVID COX)—

Light Red.

ROOF (DAVID COX)—

Lake and Blue Black.

SHADOWS ON HOUSE (DAVID COX)—

Indigo, Lake and Gamboge.

STONES (DAVID COX)—

Yellow Ochre and Vandyke Brown,

Crimson Lake.

A beautiful and transparent cochineal lake, which is, however, not so generally useful, or so permanent, as Rose Madder. With Cobalt or French Blue it forms a purplish grey.

It may be added with advantage to foreground greens to neutralize any coldness. For brilliant touches it is useful.

It is not a permanent colour, especially in its lighter tints.

Cypress.

Indigo and Brown Madder, with a little Yellow Ochre.

Indigo and Brown Pink.

TRUNK—

Burnt Umber and French Blue, lightened with Burnt Sienna.

Dock Leaves.

Yellow Ochre and a little French Blue.

French Blue, Lake and a little Yellow Ochre to be added to the above in the shades.

As dock leaves change rapidly to a reddish tone, some of the leaves should be made warmer with a little Burnt Sienna.

DARK—

Indian Yellow and a little Indigo; in the shades add more Indigo and some Lake. Pick out the above with Brown Pink, Lake, and French Blue.

Earth.

Burnt Umber.

Raw Umber, Vermilion and Cobalt.

Yellow Ochre, Burnt Sienna and Cobalt.

„ „ and Burnt Umber.

„ „ „ Light Red.

„ „ Light Red and Payne's Grey.

„ „ and Vandyke Brown.

Elm.

Gamboge, Yellow Ochre, Burnt Sienna and Indigo.

Indian Yellow, with a little Brown Pink and French Blue in the shades.

BRANCHES—

Gamboge, Burnt Sienna, and Indigo.

Lake and Indigo.

Vandyke Brown and French Blue, if near.

TRUNK—

Vandyke Brown, Madder Brown and Yellow Ochre.

AUTUMNAL EFFECT—

Brown Pink and Yellow Ochre, with a little Cobalt in the shades.

While the branches and trunks are wet the lights may be taken out with a sharp knife, which will give a broken effect.

Emerald Green.

A rather opaque and fairly permanent pigment, which is so brilliant that it is useful only in small quantities ; in large masses it becomes too obtrusive. It is principally adapted for very bright touches in draperies and vegetation.

Farm Buildings.

See BUILDINGS.

Fences.

See PALINGS.

Ferns.**CITRON GREEN—**

Burnt Sienna, Gamboge and Brown Pink.

Gamboge, Cobalt and Brown Pink.

„ and Yellow Ochre.

BRIGHT GREEN—

Oxide of Chromium and Emerald Green.

French Blue and Indian Yellow.

„ „ „ Yellow Ochre.

Figures.

The following suggestions for combinations of colours of draperies have been taken from works by MÜLLER, COX, &C. :—
Citron (light), Indigo.

„ Brown Madder and Brown Pink blended.

„ Purple Madder.

Crimson, Golden Brown, Deep Blue.

„ Greenish Blue.

Lake, Emerald Green, Payne's Grey.

„ Russet and Indigo.

„ and Steely Blue.

„ „ Sage Green.

„ „ Greenish Russet.

Light Red and Payne's Grey.

Maroon, Blue and Russet.

Purple, Raw Sienna and Pale Blue.

„ and Orange Yellow.

Maroon and Sage Green.

Fir.

Brown Pink, Oxide of Chromium and French Blue.

Gamboge, Lake and Indigo.

Oxide of Chromium, Indigo and a little Yellow Ochre.

TRUNK—

Light Red and Rose Madder shaded with French Blue.

Foliage.**BRIGHT—**

Brown Pink, Gamboge and Sepia.

Gamboge, Burnt Sienna and Indigo.

„ and French Blue.

Indian Yellow, Burnt Sienna and Indigo.

„ „ and French Blue.

Yellow Ochre „ „

„ „ Gamboge and French Blue.

Foliage—Continued.**SOMBRE TINTS—**

Brown Pink and Indigo.

„ „ „ Vandyke Brown.
Gamboge, Brown Madder, Indigo and Cobalt.

„ French Blue and Burnt Sienna.
Indian Yellow, Sepia, Indigo and Cobalt.

„ „ and Blue Black.
Indigo and Gamboge.

Olive Green.

„ „ and Indigo.
Prussian Blue, Bistre and Aureolin.
Roman Ochre and Indigo.

„ „ Lake and Indigo.
Rose Madder and Cobalt (very distant).
Vandyke Brown and Indigo.
Yellow Ochre and Light Red.

AUTUMNAL—

Brown Pink and Burnt Sienna.

Burnt Sienna.

Gamboge and Brown Madder.

„ „ „ Pink.
Indian Yellow and Purple Madder.
Raw Sienna and Indian Yellow.
Roman Ochre and Brown Madder.

NEAR (DAVID COX)—

Indigo, Burnt Sienna and Gamboge, finished
with Vandyke Brown or Indigo and
Brown Pink.

Foreground.**BROKEN—**

Brown Madder, Light Red and French Blue.
Gamboge, Burnt Sienna and Indigo.

„ and Sepia
Indian Yellow, Burnt Sienna and Indigo.
Rose Madder and a little Burnt Sienna.
Raw Sienna, Lake and Indigo.
Vandyke Brown and Gamboge.

Foreground—Continued.

EARTH AND LOAM—

Bistre and Sepia.

Brown Madder.

Burnt Sienna and Yellow Ochre.

„ Umber.

„ „ Burnt Sienna and Yellow Ochre.

Cologne Earth and Sepia.

Indian Red, Yellow Ochre and Indigo.

Sepia.

Sepia and Purple Lake.

Vandyke Brown.

„ „ and Yellow Ochre.

Yellow Ochre and Brown Madder.

Brown Madder and Sepia.

Cobalt and Brown Madder.

Indigo and Brown Madder.

Raw Sienna, Carmine and Prussian Blue.

Dark touches and shades to last four.

Brown Madder.

Vandyke Brown and Purple Lake.

RICH—

Burnt Sienna.

Gamboge and Brown Madder.

„ „ Rose Madder.

„ „ Vandyke Brown.

Indian Yellow and Brown Madder.

“ “ “ Purple Madder.

Naples	"	"	"	"
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Raw Sienna.

Roman Ochre.

RUSSET AND WARM GREEN.

Brown Pink.

LIGHT—

Olive Green and Burnt Sienna.

Foreground—Continued.**SHADE—**

Sepia and Olive Green.

HIGH LIGHTS AND WHERE HERBAGE IS REPRESENTED—

Raw Sienna.

Italian Pink.

COOL—

Cobalt and Emerald Green.

„ „ Naples Yellow.

„ „ Purple Madder.

„ „ Rose Madder.

French Blue and Rose Madder.

Indigo.

„ and Rose Madder.

Payne's Grey and Gamboge.

HERBAGE—

Brown Pink.

„ „ and Indigo.

Gamboge and French Blue.

„ French Blue and Burnt Sienna.

Indian Yellow and Burnt Umber.

„ „ French Blue and Burnt Sienna.

Indigo and Gamboge.

„ Yellow Ochre and Light Red.

„ and Sepia sometimes enriched with
Lake.

Yellow Ochre and French Blue.

„ „ French Blue and Gamboge.

BRILLIANT LIGHT (TO BE CAREFULLY USED)—

Emerald Green and Gamboge.

LARGE BROKEN LEAVES (BRIGHT LIGHTS)—

Gamboge and Yellow Ochre.

GREENER PARTS—

French Blue added to above.

SHADES FOR ABOVE—

Indigo, Indian Yellow and Yellow Ochre.

Foreground—Continued.**DARK TOUCHES—**

French Blue, Lake and Brown Pink.

LARGE BROKEN LEAVES—

Where the leaves show signs of decay and where variety is needed to increase the effect, a little Lake or Burnt Sienna may be added.

BURDOCK (LIGHT)—

Yellow Ochre, Gamboge and Indigo.

SHADE—

French Blue, Yellow Ochre and Lake.

DARK—

Indian Yellow and Indigo.

„ „ Gamboge, French Blue and
a little Lake.

Forest.

See TREES.

French Ultramarine or French Blue.

A permanent violet blue of considerable power and transparency. It forms with different yellows many varieties of greens, and for near foliage it is perhaps the most generally useful blue. Combined with reds of varying force, it produces both delicate and powerful greys.

Furze.

Oxide of Chromium and French Blue.
Sepia and Cobalt.
Vandyke Brown and Indigo.

Gamboge.

A transparent and brilliant Yellow, which is tolerably permanent. Combined with Indigo and French Blue it forms good greens, to which Burnt Sienna should be added for autumnal effects.

Gamboge — *Continued.*

If laid on thickly it appears dirty and dingy. With Sepia and Payne's Grey it produces a sombre green. It is not a retiring colour, but is most useful for glazing where greens are too intense and heavy.

With Burnt Sienna and French Blue it makes good greens for all seasons by varying the proportions.

Gates. (WOODEN)—

Burnt Sienna and French Blue.

Sepia and French Blue.

Yellow Ochre and Blue Black, with Chinese White if necessary.

Yellow Ochre and Payne's Grey.

„ „ „ Sepia.

Grass.

FADED OR LIGHT—

Gamboge, Emerald Green and Cobalt.

„ and Sepia.

„ Yellow Ochre and Cobalt.

Emerald Green and Gamboge.

Indian Yellow and Sepia.

Raw Sienna and Sepia.

EARLY SUMMER—

French Blue and Gamboge.

„ „ Gamboge and Yellow Ochre.

„ „ and Indian Yellow.

„ „ „ Yellow Ochre.

Indigo and Gamboge.

CITRON—

Gamboge and Brown Pink.

„ Burnt Sienna and Cobalt.

„ Yellow Ochre and Brown Pink.

Raw Sienna and Gamboge.

For shades to the above add Indigo.

Grass—Continued.**RICH—**

Brown Madder and Burnt Sienna.

„ Pink, Indigo and Vandyke Brown
(near and very rich).

Burnt Umber and French Blue.

Gamboge, Brown Pink and Burnt Sienna.

„ Burnt Sienna and Indigo, shaded
with Sepia.

Hayfield.

Gamboge, Burnt Sienna and Indigo.

Yellow Ochre, Burnt Sienna, and a touch
of French Blue.

Yellow Ochre and a little Cobalt.

Heather in Bloom.

Cobalt and Crimson Lake.

„ „ Rose Madder.

Hedges.

Brown Madder.

„ „ and Burnt Sienna.

Brown Pink.

Gamboge, Brown Pink and Burnt Sienna.

„ Burnt Sienna and Indigo.

Olive Green and Burnt Sienna.

Herbage.

Brown Pink and Burnt Sienna.

„ „ „ Vandyke Brown.

Cobalt, Gamboge and Light Red.

Emerald Green and French Blue.

„ „ „ Gamboge.

French Blue and Emerald Green.

„ „ „ Yellow Ochre and Rose
Madder.

Gamboge and Brown Pink.

„ „ French Blue.

Gamboge, French Blue and Burnt Sienna.

„ and Yellow Ochre.

Herbage—*Continued.*

Indian Yellow and Burnt Umber.

„ „ Burnt Umber and French Blue

„ „ and French Blue.

Indigo and Gamboge.

„ Light Red and Yellow Ochre.

Yellow Ochre, Cobalt and Light Red.

„ „ and French Blue.

„ „ Gamboge and French Blue.

Hills.**LIGHT OR DISTANT—**

Cobalt, Aureolin and Rose Madder.

„ and Brown Madder.

„ „ Yellow Ochre (green).

Light Red, Indigo and a little Lake.

Yellow Ochre, Cobalt and Rose Madder.

„ „ and Rose Madder.

For shades of above add Cobalt.

IN SHADOW OR NEAR—

Crimson Lake, Gamboge and Indigo.

Purple Madder and Cobalt.

„ „ French Blue and a little
Yellow Ochre.

Indigo and Lake (DAVID COX).

EVENING—

Cobalt and Brown Madder.

French Blue and Lake.

Indigo and Brown Pink.

Horses.**LIGHT—**

Burnt Sienna and Brown Madder.

Light Red and Brown Madder.

Yellow Ochre and Brown Madder.

DARK BAY—

Brown Madder.

„ „ and Sepia.

Horses—Continued.

Vandyke Brown and Lake.

Brown Madder and Purple Madder.

DARK BROWN—

Sepia and Lake.

Vandyke Brown.

Houses.

See BUILDINGS.

Indian Red.

A fine, deep, and very permanent purple red, which is somewhat opaque. It was formerly much employed in combination with different blues for dark clouds. It is, however, heavy in effect, and in old drawings appears to have destroyed the blue with which it had been combined, producing an unpleasant reddish tone.

Indian Yellow.

A rich transparent yellow which is only semi-stable. Combined with Indigo or Prussian Blue, it produces a good foreground green. This, with the addition of Burnt Sienna, yields autumnal tints. With Burnt Sienna or Brown Madder it forms a fine glowing tint. It is strong, and therefore principally adapted for foregrounds.

Indigo.

A most powerful blue, which is transparent, but only semi-stable. Combined with Indian Yellow or Gamboge, it makes a rich green for foregrounds. This may be modified with Burnt Sienna for autumnal tints. With Light Red it makes a strong grey, and with Vandyke Brown a richer and deeper grey. Indigo is more powerful than either Prussian or Antwerp Blue, and may be made more delicate by adding Cobalt.

Ironwork (Rusty).

Light Red and Blue Black.

Madder Brown and Blue Black.

Vermilion and Blue Black.

„ Burnt Sienna and Blue Black.

Ivory Black.

A transparent black, browner in hue than Blue Black. It is permanent.

Ivy.

Brown Madder, French Blue and Cobalt.

Yellow Ochre, French Blue and Brown Madder.

Burnt Sienna and Prussian Blue (D. COX).

Indigo and Burnt Sienna („)

Lamp Black.

This colour may be used in the same manner as Blue Black.

Lemon Yellow.

This is a pale yellow which is rather opaque, and is permanent. It has much body and great power. With Cobalt, Emerald Green or Burnt Sienna, it is of great use in high lights of foliage. It is used for light washes of sky in sunset and sunrise, and for brilliant touches of sunlight in a landscape.

Light Red.

A calcined ochre, of considerable transparency and great permanence. It is not a true red, but inclines more to orange. It is one of the most useful pigments, forming, with various Blues, greys of great variety of tone. Combined with Yellow Ochre and a Blue, it is very useful for middle distances.

Lime Tree.

Gamboge, Yellow Ochre and Indigo.

„ French Blue and Burnt Sienna.

TRUNK—

Cobalt, Lake and Yellow Ochre.

Mars Orange.

A colour of great beauty and considerable transparency. It is quite permanent. It is similar in hue to Burnt Sienna, but more brilliant. It must be cautiously used.

Meadows.

MIDDLE DISTANCE—

Gamboge and French Blue.

„ „ Indigo.

Yellow Ochre with a tinge of Cobalt.

NEARER—

Gamboge, Yellow Ochre and Cobalt, glazed if necessary with Lemon Yellow.

Neutral Orange glazed with Cobalt.

Yellow Ochre or Raw Sienna, glazed if necessary with Cobalt.

Mist.

To produce the effect of mist, touch the drawing with a wet sponge, or pass a wet brush over the surface and apply blotting paper. If necessary, employ carefully a little Chinese White, which may be greyed with Rose Madder and Cobalt, or warmed with Rose Madder, Light Red or Cadmium.

Moonlight (IN).

BUILDINGS—

Sepia or Brown Madder with French Blue and a little Lake.

FOLIAGE—

Brown Pink, Indigo and Lake.

Olive Green, Sepia and Indian Yellow.

SPECIALLY DARK TREES—

Indigo and Sepia.

SKY—

Burnt Umber, Cobalt and Rose Madder.

Indigo, Vandyke Brown and Rose Madder.

Sepia, Rose Madder and Cobalt.

Moonlight (In)—*Continued.*

CLOUDS—

For strength substitute Purple Lake for
Rose Madder.

Moonlight (DAVID COX).

SKY—

Indigo and Lake subdued with Gamboge.

CLOUDS (DAVID COX)—

Light Red and Indigo.

DISTANCE (DAVID COX)—

Indigo, Lake and Gamboge, glazed with
Brown Pink.

Mosses and Lichens.

Brown Pink.

„ „ Burnt Sienna and French Blue.

„ „ Lake and French Blue.

Indian Yellow and Brown Pink.

Lake, Indigo and Vandyke Brown.

Raw Sienna and Brown Madder.

Sepia and Indian Yellow.

Mountains.

NEAR—

Cobalt and Brown Madder.

„ French Blue and Brown Madder.

„ Indigo and Rose Madder.

„ and Purple Madder.

French Blue, Blue Black and Rose Madder

Indigo and Rose Madder.

„ Rose Madder and Yellow Ochre.

„ and Purple Madder.

Light Red and Cobalt.

NEAR (SHADOWS FOR ABOVE)—

Cobalt, Light Red and Rose Madder.

BROWNISH—

Yellow Ochre and Brown Madder, shaded
with Cobalt and Rose Madder.

Mountains—Continued**MIDDLE DISTANCE (BRILLIANT)—**

Gamboge, Yellow Ochre and Rose Madder.

Lemon Yellow (for very light and delicate).

Naples Yellow.

Rose Madder and Cadmium.

” ” ” Yellow Ochre.

Yellow Ochre and Light Red.

Crimson Lake.

Rose Madder.

Yellow Ochre.

” ” and Rose Madder.

SHADOWS ON LAST OR DARKER IN MIDDLE DISTANCE—

Cobalt.

Rose Madder and Cobalt.

Yellow Ochre.

DISTANT—

Aureolin, Rose Madder and Cobalt.

Cobalt Light Red and Rose Madder.

” and Rose Madder.

” Rose Madder and Gamboge, using more Madder where the rock shows and more Cobalt for the greener parts.

Cobalt, Rose Madder and a little French Blue. If more subdued add a little Blue Black or Ultramarine Ash.

Neutral Orange (for first tint).

Raw Umber, shaded with Rose Madder and Cobalt.

Vermilion and Cobalt (keep well mixed).

DISTANT (GREEN AND DELICATE)—

Yellow Ochre, Brown Pink and Cobalt.

DISTANT AND HAZY—

Cobalt, Rose Madder and Chinese White.

If Yellow, use Naples Yellow instead of Chinese White.

Mountains—Continued.

SNOWY, IN SHADOW—

Cobalt and Chinese White.

„ „ Rose Madder.

NEAR (DAVID COX)—

Indigo and Brown Pink.

„ „ Vandyke Brown.

Vandyke Brown.

Yellow Ochre.

MIDDLE DISTANCE (DAVID COX).

Indigo, Lake and Gamboge.

Light Red, Gamboge and Prussian Blue.

Yellow Ochre and Indigo and a little Burnt Sienna.

DISTANT (DAVID COX)—

Cobalt and Vermilion ; for the greyer parts mix with these a little Lake and a small quantity of Yellow Ochre.

Light Red and Prussian Blue, and for the shades Prussian Blue or Prussian Blue and Light Red.

Mud Walls.

Burnt Umber and Lake.

Crimson Lake, Indigo and Burnt Umber.

Raw Umber.

Sepia and Yellow Ochre.

Vandyke Brown.

Naples Yellow.

A most useful pale colour, opaque and permanent. Combined with Cobalt it forms rather a retiring green; by adding Rose Madder a still more neutral colour is produced.

Neutral Orange.

A compound colour, which is semi-opaque and permanent. It is a most useful preparation for first light washes over the

Neutral Orange—*Continued.*

paper, to subdue any crudeness of the Blues and to produce atmospheric effect. But the wash, however delicate, lowers the purity of the paper, and should never be employed where snow or especially white cloud is introduced.

With Cobalt for distant foliage and mountain sides, and for near mountains, if laid in solidly, and worked over with Cobalt or French Blue, it produces a rather dry effect, which may be very varied.

Oak.

SPRING—

Brown Pink, Yellow Ochre and French Blue.

LATER—

Brown Pink, Yellow Ochre, Indigo and a little Vandyke Brown.

Gamboge, Burnt Sienna, Brown Pink and Indigo.

FOR SHADE—

Add French Blue and Lake or Cobalt.

Lake and Burnt Sienna.

AUTUMNAL—

Raw Sienna, French Blue and Burnt Sienna.

Add Brown Madder to Summer Tints.

TRUNK AND BRANCHES—

Brown Madder, French Blue and a little Yellow Ochre, with Lake in the shades.

Lake, French Blue and Yellow Ochre.

„ Indigo and Yellow Ochre.

Yellow Ochre, Cobalt and Brown Madder, putting in the dark markings with Vandyke Brown.

Palings (WOODEN).

Burnt Sienna and French Blue.

Sepia and French Blue.

Palings—*Continued.*

Yellow Ochre and Blue Black.

„ „ „ Payne's Grey.

„ „ „ Sepia.

With Chinese White added to last three if necessary.

Path.

See ROAD.

Payne's Grey.

This colour is composed of Crimson Lake, Indigo and Lamp Black. It is transparent; but not more permanent than its ingredients. It is a useful combination, well adapted for shadows. It is frequently rather too blue in tone, and may then be advantageously warmed with Light Red and occasionally with Vermilion. In combination with the latter, care must be taken that the colours are frequently and thoroughly mixed, on account of the greater weight of Vermilion.

Pine.

Brown Pink, French Blue and a little Blue Black.

Yellow Ochre, Indigo and Burnt Sienna.

TRUNK—

Burnt Sienna.

Light Red.

TRUNK IN SHADOW—

French Blue, Lake, and a little Brown Pink.

Plane.**FOLIAGE—**

Gamboge and French Blue.

„ Yellow Ochre and Indigo.

FOLIAGE IN LATE SUMMER—

Yellow Ochre and Indigo.

TRUNK—

Yellow Ochre, French Blue and Lake.

Plaster.

Raw Umber.

„ and French Blue.

Roman Ochre and Blue Black.

Yellow Ochre, Blue Black and Rose Madder

„ „ and Brown Madder.

„ „ Burnt Sienna and Brown
Pink.

„ „ and a very little Blue Black.

„ „ and a very little Payne's Grey.

„ „ and Sepia.

„ „ and Vermilion and Brown
Pink.

Ploughed Land.

Brown Pink, Lake and Blue Black.

Burnt Umber, Rose Madder and Cobalt.

Lake, Indigo and Burnt Umber.

Poplar.

Indigo, Yellow Ochre and Burnt Sienna.

TRUNK—

Vandyke Brown, Yellow Ochre and French
Blue.

Prussian Blue.

This blue is more brilliant than Indigo. It is wonderfully transparent, but, unfortunately, rather fugitive. When mixed with different yellows vivid greens are produced. It is, however, not now much used on account of its want of stability.

Purple Madder.

A permanent and transparent colour, which is most useful in combination with Cobalt or French Blue for deep grey tones. Mixed with Brown Pink it produces fine shadow tints, and is undoubtedly permanent.

Railings, Posts, &c.

See PALINGS.

Rainbow.

This must be painted very delicately but with pure colour, as follows :—Violet, Indigo Blue, Green, Yellow, Orange, and Red, the last to be on the outside. The yellow should run into the blue to form green and into the red to form orange. The violet is made by adding Lake to the Blue.

Raw Sienna.

A fine, tawny yellow, which is very permanent. Very good for first transparent washes for water. It may be used to glaze over foliage which appears too green.

Raw Umber.

A permanent, semi-opaque, brownish yellow. It is useful for first washes on hill or mountain side. With Indigo and Cobalt it produces most useful combinations. Although frequently employed for a first wash for still water to produce a greenish tone, Raw Sienna is more suitable generally.

Reeds and Rushes.

LIGHT—

Yellow Ochre and Cobalt.

„ „ „ French Blue.

SHADOW FOR ABOVE—

French Blue, Brown Pink and a little Lake.

If desirable add some local colour, such as Lake, in touches.

Reflection.

This should be painted at the same time as the object reflected, so that the tints may be properly repeated, glazing afterwards.

River.

CALM—

Raw Sienna; if necessary add Brown Madder

River—Continued.

or Vandyke Brown, tone with Cobalt or French Blue if required cooler.

VERY DARK—

Brown Madder and Vandyke Brown.
Indian Yellow, Sepia and Lake.
Vandyke Brown, Lake and Indigo.

RICH DARK STONES IN ABOVE—

Brown Madder and French Blue
" " " Indigo.
French Blue and Burnt Sienna.
Payne's Grey and Burnt Sienna.
Sepia and Brown Madder.
Vandyke Brown, Crimson Lake and Indigo.

PEATY OR MOUNTAIN STREAM—

Brown Pink.
Brown Madder, Vandyke Brown and a little Indigo.
Vandyke Brown.
Indigo, Crimson Lake and Gamboge (DAVID COX).

For brooks and streams where water is interrupted with stones, &c., break up with white, either taken out with the paint rag or put in with Chinese White in crisp touches.

Roads and Banks.

Light Red and Blue Black.
Rose Madder, Burnt Umber and Indigo.
Yellow Ochre.
Yellow Ochre, Burnt Sienna, and a little Indigo.
Yellow Ochre, Light Red and Payne's Grey.
" " " " " a little Cobalt.
" " and Mars Orange.
" " " Vandyke Brown.

SHADOWS AND DARK MARKINGS—

French Blue and Brown Madder.

Roads and Banks—Continued.

Indigo and Brown Madder.

” ” ” ” glazed with Rose
Madder and Cobalt.

” ” Indian Red.

Light Red and Blue Black.

” ” ” Indigo.

Sepia, Brown Madder and Cobalt.

” warmed with Lake or Burnt Sienna.

Vandyke Brown and Purple Madder.

Yellow Ochre and Burnt Sienna.

Rocks.**LIGHT—**

Burnt Sienna, Crimson Lake and Cobalt.

” Umber, Cobalt, Rose Madder and
Yellow Ochre.

Cobalt, Rose Madder and Blue Black.

” ” ” ” Yellow Ochre.

Light Red, Rose Madder and Cobalt.

Yellow Ochre and Brown Madder, the
shadow to be Vandyke Brown and Sepia
and a little touch of Blue.

NEAR—

Yellow Ochre, Burnt Sienna, and Crimson
Lake.

WARM SHADOWS—

Vandyke Brown lightened with Crimson
Lake.

SHADE—

Add Indigo to colours for near rocks.

RICH—

Brown Madder and French Blue.

Cobalt, Brown Madder and Brown Pink.

Indigo and Light Red or Brown Madder.

Sepia and French Blue.

SHADOWS—

Payne's Grey and a little Lake.

Rocks—Continued.**WARMER THAN ABOVE—**

Yellow Ochre, Light Red and Burnt Sienna,
with a little Payne's Grey.

GRANITE—

Brown Madder and Sepia.

Burnt Sienna and Payne's Grey, varied by
Brown Madder.

Crimson Lake, Sepia and Indigo.

Indian Red and a little Indigo.

Yellow Ochre, Light Red and a little Blue
Black.

Yellow Ochre and Sepia, varied by Vandyke
Brown and Indigo.

SLATY—

Cobalt and Light Red.

French Blue and Blue Black.

Indigo and Light Red.

„ „ Sepia.

„ „ Sepia and Crimson Lake.

Sepia, French Blue and Crimson Lake.

(DAVID COX)—

Cobalt, Vermilion, and Yellow Ochre. Some-
times use Lake instead of Vermilion.

WARM (DAVID COX)—

Lake and Blue Black, adding Yellow Ochre
when required lighter.

Rocky Masses in Water.

Indigo and Brown Madder, with some Olive
Green if requisite.

Roman Ochre.

This is a permanent colour much like
Yellow Ochre, but richer and rather more
transparent. It is generally too telling, and
should be sparingly employed.

It is much used for sails of boats when in
bright sunshine.

Rose Madder.

A beautiful delicate colour, transparent, and very permanent. It is very useful for evening skies, also for the first wash over the paper to give ærial tones. With Cobalt it forms a fine grey, to which a little Yellow Ochre may be advantageously added. Combined with Cobalt and Aureolin, it produces one of the most useful greys for distant mountains and foliage on hill sides.

Rusty Iron.

Light Red and Blue Black.

Vermilion and Blue Black, with Burnt Sienna as required.

Sand.

Light Red, Roman Ochre, and a little Cobalt. Yellow Ochre, Brown Madder and a little Cobalt.

Yellow Ochre, Light Red and a little Cobalt. Scarlet Lake is brighter and less transparent than Crimson Lake.

Scarlet Lake.

A cochineal colour, which is brighter and less transparent than Crimson Lake; like the latter it is only semi-stable.

Scotch Fir.

Indian Yellow, Burnt Sienna and Indigo.

Indigo, Burnt Sienna and a touch of Brown Madder.

Indigo, Raw Sienna, and a little Brown Madder.

TRUNK IN BRIGHT LIGHT—

Brown Madder and Burnt Sienna for the highest touches of light. Some of the lights should be taken out with the paint rag.

Light Red and Rose Madder, shaded with addition of French Blue.

Scotch Fir—*(Continued).***NEAR BRANCHES—**

French Blue and a little Lake (in shade).

Light Red and Burnt Sienna.

Vandyke Brown and French Blue.

The trunk and branches of this tree having a red tone, small touches of Lake and Cobalt may be introduced into the foliage.

Sea.

Cobalt and Burnt Sienna.

„ „ Light Red.

„ Vermilion, Lake and Yellow Ochre.

„ Purple Madder and Yellow Ochre.

Indigo, Yellow Ochre and Rose Madder.

Raw Sienna and Blue Black.

„ „ „ Cobalt.

NEAR—

Burnt Sienna and Brown Madder, with some French Blue.

Raw Sienna, Cobalt and a little Vandyke Brown.

FOR DEEP TONES—

1st. Indigo and Raw Sienna.

2nd. „ „ Brown Madder.

3rd. „ „ Vandyke Brown.

NEAR AND STORMY—

Indigo and Raw Sienna.

Rough Water does not reflect.

DARK—

Indigo, Vandyke Brown and Lake.

ROUGH—

Raw Sienna and Cobalt.

„ „ „ French Blue.

Add Brown Madder to these if greater warmth is required.

STORMY—

Cobalt and Lamp Black (for dark).

Sea—Continued.

Lamp Black and a little Light Red.
In the middle distance add Burnt Sienna.

(DAVID COX)—

Indigo and Burnt Sienna, Indigo alone in
the deepest tones.
„ and Yellow Ochre.

CALM (DAVID COX)—

Indigo, Gamboge and a little Lake.

STORMY (DAVID COX)—

Indigo and Vandyke Brown

Seaweed.

Brown Pink and Indigo.

„ „ „ Purple Madder.

„ „ „ Vandyke Brown.

Indigo, Lake and Sepia.

Sepia.

An agreeable and useful Brown, which is transparent, permanent, and washes admirably. It is especially adapted for work in monochrome. When used for shadows it appears heavy. Combined with Indigo or French Blue it forms a fine neutral green. With a little Crimson Lake it produces a very rich warm colour.

Shadows.

Cobalt and Light Red.

Crimson Lake and Blue Black.

„ „ French Blue and Burnt Sienna.

French Blue and Light Red.

Indigo and Indian Red.

„ „ Light Red.

„ „ Sepia.

„ Sepia and Crimson Lake.

Light Red and Blue Black.

HEAVY—

French Blue, Lake and a little Brown Pink.

„ „ „ „ „ Burnt Sienna

Sheep.

Raw Umber.

„ „ shaded with Cobalt and Light Red.

Yellow Ochre and a little Sepia.

„ „ „ Vandyke Brown.

„ „ shaded with Burnt Sienna and Payne's Grey.

(DAVID COX)—

Yellow Ochre, shaded with Indigo and Light Red.

Ships.

SAILS (LIGHT)—

Light Red and Brown Madder.

Raw Sienna.

„ „ and Brown Madder.

Roman Ochre.

Yellow Ochre and Raw Umber.

SAILS (REDDISH)—

Brown Madder.

„ „ and Light Red.

Burnt Sienna.

„ „ and Brown Madder.

„ „ „ Indian Red.

Light Red and Purple Madder.

Roman Ochre.

„ „ and Brown Madder.

„ „ „ Vandyke Brown.

SAILS (VERY DARK AND RICH)—

Brown Pink, Brown Madder and Lake.

Lake and Blue Black.

Purple Madder and Vandyke Brown.

Sepia and Brown Madder.

„ „ Lake.

Vandyke Brown, Lake and French Blue.

SAILS (BRIGHT ITALIAN SUBJECTS)—

Light Red and Vermilion,

Ships—Continued.

SAILS, BROWN (DAVID COX)—

Indian Red and Indigo, glazed with Vandyke
Brown and Burnt Sienna.

Lake and Blue Black, finished with Vandyke
Brown.

SAILS, LIGHT (DAVID COX)—

Yellow Ochre and Burnt Sienna.

Ships' Hulls.

Brown Madder, Burnt Sienna and Blue Black.

„ „ Burnt Sienna and Sepia.

„ „ and Indigo.

Burnt Sienna.

Lake and Vandyke Brown.

Vandyke Brown.

Yellow Ochre and Burnt Sienna.

„ „ „ Vandyke Brown.

Add local colour where required. The in-
side colouring to be duller and much cooler.

Silver Birch.

Yellow Ochre and French Blue.

TRUNK—

Cobalt and a little Light Red, varied by a
little Burnt Sienna.

Sky.

Cobalt. The colour is generally deeper
towards the zenith, and more subdued
by white towards the horizon.

EARLY MORNING EFFECT—

Yellow Ochre at the horizon, blending
through Rose Madder to Pure Rose Madder.

CLOUDLESS MORNING SKY—

Lemon Yellow at the horizon, which must
be connected with the Cobalt Blue by Burnt
Sienna, as otherwise the Blue and Yellow
combining would produce green.

Sky—Continued.**MORNING EFFECTS—**

Cobalt and Rose Madder for distance.

Indian Yellow and a little Gamboge.

Light Red about the horizon.

Vermilion, Yellow Ochre and Cobalt.

DARK OVER SEA—

Cobalt and Brown Madder.

Indigo, Rose Madder and Gamboge.

WARM AFTERNOON—

Yellow Ochre, Light Red and a little Indigo.

SKY FOR SNOWY SCENE—

Indigo and Indian Red.

EVENING SKY—

Lake put in very lightly and merging into Yellow Ochre.

Vermilion, Yellow Ochre and Cobalt.

SETTING SUN—

Venetian Red and Yellow Ochre.

Yellow Ochre and Pink Madder.

POWERFUL EFFECT—

Vermilion and Indian Yellow.

SUNSET—

Cadmium, light in the distance, with Crimson Lake to produce Orange effect. The shadows for the above should be blue; but if the twilight is grey, the shadows should be warm or brownish. Add a very little Chinese White to the Cobalt and Lake in clouds to prevent "prettiness," or glaze partially with Burnt Sienna.

(DAVID COX)—

Cobalt.

Prussian Blue.

„ „ and Light Red.

CLOUDS—

Cobalt and Light Red or Vermilion, or occasionally a little Lake.

Sky—Continued.

GREY—

Cobalt and Vermilion.

„ „ Light Red for more neutral
grey.

Slate.

Blue Black.

„ „ Cobalt and Rose Madder.

„ „ and Rose Madder.

Brown Pink, French Blue and Lake.

French Blue and Blue Black.

„ „ „ Brown Madder.

„ „ „ Purple Madder.

„ „ „ Vandyke Brown.

Indigo and Lake.

Payne's Grey.

Sepia, Lake and Indigo.

Smoke.

COOL—

Cobalt with a touch of Blue Black.

Cobalt and Chinese White.

WARM—

Light Red saddened with Blue Black.

Snow.

IN SHADOW—

Cobalt and Chinese White, if necessary add
Rose Madder.

Steam.

Take out the underlying colour with a wet
sponge, or scumble with a little Chinese
White.

Stone.

LIGHT—

Burnt Sienna.

Raw Umber.

„ „ and French Blue

Stone—Continued.

Rose Madder and a little Blue Black.

Yellow Ochre.

” ” and Brown Madder.

” ” ” Burnt Sienna, with a
little Brown Madder.

” ” ” Lamp Black.

” ” ” Light Red.

” ” Light Red and Cobalt
(delicate).

” ” and Raw Sienna.

” ” ” Sepia.

” ” Sepia and a little Payne's Grey.

” ” and Vandyke Brown.

DARK—

Brown Madder and Sepia.

Burnt Sienna and Payne's Grey.

” Umber.

Cobalt, Yellow Ochre and Lake and a touch
of Burnt Sienna.

Indian Yellow, Burnt Sienna and Indigo.

Light Red, Brown Madder, and Sepia or
Payne's Grey; to warm, add Lake.

Raw Sienna, Brown Madder, and a little
Payne's Grey.

Sepia and Indigo.

Yellow Ochre, Light Red and Blue Black.

GREENISH—

Add Brown Pink and a little Indigo.

(DAVID COX).

Light Red and Blue Black, shaded with
Lake and Blue Black.

BRIGHT (DAVID COX)—

Yellow Ochre and a little Burnt Sienna.

OLD (DAVID COX).

Indigo, Light Red and Gamboge, shaded
with Indigo and Lake and finished with
Vandyke Brown and a little Indigo.

Stone Pine.

Indigo, Raw Sienna and a little Brown Pink.

TRUNK—

Madder Brown, Sepia, Lake and French Blue.

Stubble Field.

Yellow Ochre, Raw Umber with Green interspersed.

Sycamore.

Yellow Ochre, Gamboge, French Blue and a little Burnt Sienna.

TRUNK—

Light warm Grey.

Cobalt, Lake and Yellow Ochre.

Thatch.

Brown Madder.

” ” and French Blue.

Brown Pink and Burnt Umber, with a little French Blue for shades.

Burnt Umber, Lake and Indigo (dark).

Lake and Indigo.

Purple Madder.

Raw Sienna and Purple Madder.

Sepia.

Vandyke Brown.

Yellow Ochre and Brown Madder.

” ” ” Lake (rich).

” ” Lake and Indigo.

” ” and Sepia.

Tiles.

Burnt Sienna or Brown Madder, mingled with occasional touches of green, yellow and grey.

Light Red and Yellow Ochre.

Yellow Ochre, Lake, Light Red and French Blue.

Vermilion, intermixed with much Grey.

SHADOWS—

Lake and Indigo.

Tiles—Continued.**BRIGHTEST LIGHTS—**

Light Red, Yellow Ochre and Vermilion, subdued with French Blue and Brown Madder.

DARK MARKINGS—

Brown Madder, French Blue and a little Yellow Ochre.

Lake, Burnt Sienna, Indigo and Brown Pink. Vandyke Brown and Indigo.

MOSSES—

Brown Pink and Gamboge.

„ „ „ Indian Yellow.

Trees.

Brown Madder and Indigo.

Brown Pink, Burnt Sienna and French Blue.

„ „ and French Blue.

„ „ Vandyke Brown and French Blue.

Burnt Sienna and Payne's Grey.

Gamboge and Burnt Sienna.

Lemon Yellow and Cobalt.

Naples

„

„

„

„ „ „ Yellow Ochre and Cobalt.

Raw Sienna, Vandyke Brown and Indigo.

Yellow Ochre.

NEAR—

Gamboge, Brown Madder, Indigo and Cobalt.

„ Burnt Sienna and Indigo.

Indian Yellow and French Blue, finished with Brown Madder, French Blue and a little Yellow Ochre.

Indigo and Brown Pink.

„ Gamboge and Burnt Sienna.

„ and Indian Yellow.

„ Indian Yellow and Burnt Sienna.

Add a little Lake, when a more neutral effect is desired.

Trees—Continued.**STRONGER—**

Indian Yellow, French Blue and a touch of
Burnt Sienna.

Indigo, Rose Madder and Indian Yellow.

MIDDLE DISTANCE—

Brown Madder and Cobalt.

„ Pink, Indigo and Burnt Sienna.

Burnt Sienna and Cobalt.

Cobalt, Brown Pink and Rose Madder, and
for shadows more Cobalt.

French Blue and Burnt Sienna.

Gamboge and Prussian Blue.

„ „ „ and Burnt Sienna.

„ Rose Madder and Cobalt.

„ Yellow Ochre and Indigo.

Indigo and Gamboge.

Raw Sienna, Carmine and Prussian Blue.

Vandyke Brown and Cobalt.

„ „ „ Gamboge.

„ „ Gamboge and Prussian Blue.

Yellow Ochre, Brown Pink, Cobalt and
Rose Madder.

Yellow Ochre and Cobalt.

„ „ „ Prussian Blue.

DISTANT—

Aureolin and Cobalt, shaded with Grey.

Brown Pink, Cobalt and Lake.

Cobalt, Lake and Yellow Ochre, with a little
Gamboge if required.

Cobalt, Rose Madder and a small quantity
of Naples Yellow.

Roman Ochre, Cobalt and Rose Madder.

Rose Madder, Cobalt and a little Raw
Sienna.

Rose Madder and French Blue.

Yellow Ochre, Cobalt and a little Rose
Madder.

Trees - Continued.

- Yellow Ochre and Indigo, toned with Cobalt and Light Red.
- „ „ Cobalt, Indigo and Rose Madder.
- „ „ „ and Light Red.

OLIVE—

- Brown Pink, Vandyke Brown and Indigo.
- Indian Yellow and Blue Black.
- „ „ Burnt Sienna and Indigo.
- „ „ and Lamp Black.
- „ „ Sepia, Indigo and Cobalt.
- „ „ Vandyke Brown and Indigo.
- Olive Green.
- Sepia and Gamboge.
- „ „ Indian Yellow.
- „ „ Italian Pink.

AUTUMNAL—

- Burnt Sienna.
- „ „ and Carmine.
- Cobalt and Naples Yellow.
- „ Naples Yellow and a little Rose Madder.
- French Blue and Brown Pink.
- Gamboge and Brown Madder.
- „ „ Burnt Sienna.
- „ Burnt Sienna, Brown Pink and French Blue.
- „ and Rose Madder.
- Indian Yellow.
- „ „ and Purple Madder.
- „ „ „ Rose Madder.
- Raw Sienna and Indigo.
- Roman Ochre and Brown Madder.

DEEP GOLDEN GREENISH BROWN—

- Gamboge and Bistre.

Trees—Continued.

(DAVID COX)—

First Wash :—Burnt Sienna, Gamboge and Prussian Blue.

Second Wash :—Burnt Sienna and Prussian Blue.

Third Wash :—Burnt Sienna and Prussian Blue, glazing afterwards.

NEAR (DAVID COX)—

Indigo, Indian Red and Brown Pink, the lights, Gamboge and Indigo.

Trunks and Branches of Trees.

Brown Madder.

" " and French Blue.

" " " Sepia.

" " and a little Yellow Ochre with French Blue, and, for the mossy side, add Indian Yellow.

Burnt Sienna and French Blue.

Indigo Lake and Yellow Ochre.

Light Red and Payne's Grey.

Purple Madder and French Blue.

Rose Madder and Blue Black.

Sepia and Purple Madder.

" " " Lake.

Vandyke Brown.

" " " Umber and a little French Blue.

LIGHT—

Cobalt, Rose Madder and Burnt Sienna.

" Burnt Sienna and Chinese White.

Yellow Ochre, French Blue and Indian Red.

(DAVID COX)—

Lake and Black.

" " Indigo in shades.

Ultramarine Ash.

A grey of a most beautiful atmospheric quality. It is tolerably transparent, and absolutely permanent.

Ultramarine.

This costly azure blue colour is used with great advantage for skies. It is transparent, and is the most permanent and brilliant blue prepared. It surpasses all other Blues in purity, and may be usefully employed for washing lightly over Cobalt.

Vandyke Brown.

A permanent transparent brown, very rich and powerful in tone, but requiring to be used with care and principally in foregrounds. With Lake it forms a brilliant red brown. Combined with Indigo or Prussian Blue it produces an intense neutral green, and with Cobalt a deep grey.

Venetian Red.

A permanent, semi-transparent colour, which is deeper in tone than Light Red, but not so generally useful. Mixed with Cobalt or French Blue it gives a fine grey for stormy skies.

Vermilion.

A brilliant opaque pigment of great permanence. When mixed with Cobalt it makes a splendid grey, but on account of its great weight it is very liable to settle, and care should therefore be taken to keep these colours constantly blended. It is very useful for the highest lights on brickwork or for specially brilliant sails of boats, &c.

Walls.

See BUILDINGS.

Walnut Tree.

Indigo, Indian Yellow, and Burnt Sienna.

„ Yellow Ochre, and Burnt Sienna.

TRUNK—

Brown Madder, French Blue and Yellow
Ochre.

Water.

BROOKS—*See* RIVERS.

STILL—

Cobalt and Emerald Green.

„ „ Light Red.

„ Indigo and a little Brown Madder.

„ Rose Madder and Aureolin.

„ „ „ „ Yellow Ochre.

„ and Yellow Ochre.

French Blue, Lake and Yellow Ochre.

Indigo and Brown Madder.

Glaze any of the above with Cobalt and Gamboge, or Cobalt and a little Chinese White, or such colour as the tones of sky and cloud would occasion.

The reflection of a stormcloud is generally of a purple tone, but under a warm cloud a yellowish reflection is visible.

Waves.

See SEA.

Weeds in Foreground.

(DAVID COX)—

Gamboge, Burnt Sienna and a little Blue.

„ and Prussian Blue.

Weeping Willow.

Gamboge, Indian Yellow and French Blue.

Indigo and Yellow Ochre.

TRUNK—

Burnt Sienna and Cobalt.

Sepia and French Blue.

Willow.

Indian Yellow, Gamboge and Indigo.
 Yellow Ochre, a little Raw Sienna and
 Indigo.

For Autumnal effects use Yellow Ochre
 more freely, with some Brown Pink.

TRUNK—

Sepia and Vandyke Brown with a little
 French Blue in shade.

For the fine branches Burnt Sienna and
 Cobalt.

Windows.**GLASS—**

Brown Pink, French Blue and a little Burnt
 Umber.

Cobalt with a touch of Light Red.

French Blue with some Burnt Sienna.

” ” ” ” Light Red.

Payne's Grey and Light Red.

As the glass both reflects and transmits
 various colours, warmer colouring than the
 above, even approaching to brown, may be
 occasionally employed.

Wood.**UNPAINTED—**

Brown Madder, Burnt Sienna, and French
 Blue.

Brown Madder and French Blue.

” ” ” ” Sepia.

Brown Pink and French Blue.

Burnt Sienna and French Blue.

” ” ” ” Payne's Grey.

Burnt Umber.

Cobalt and Blue Black. (Very grey.)

” ” Light Red.

Indigo ” ” ”

Lake and Blue Black.

Wood—Continued.

Lamp Black and Yellow Ochre.

Light Red and Payne's Grey.

Raw Umber.

Sepia.

„ and French Blue.

Vandyke Brown.

Yellow Ochre and Blue Black (adding Rose
Madder, if necessary).

Yellow Ochre and Lamp Black.

„ „ „ Sepia.

„ „ „ Payne's Grey.

If the wood is greenish add Gamboge.

Markings on above may be inserted in
Brown Pink, French Blue, and Burnt Sienna,
or Burnt Sienna and French Blue.

Woods.

See FOLIAGE AND TREES.

Yellow Ochre.

A sober yellow, which is rather opaque, and very permanent. It is probably the most useful yellow in the box. With Indigo or Cobalt it produces quiet greens for middle distance. With blues and reds it assists in forming a fine neutral grey. This colour is not a true yellow, but partakes of an orange hue. Though not strong enough for foregrounds, when unmixed, it is very useful for high lights on stone.

Yew.

Indigo and Brown Madder.

„ „ „ Pink.

TRUNK—

Burnt Umber and French Blue, and, if
necessary, a little Burnt Sienna.







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